



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## UNACKNOWLEDGED POEMS BY THOMAS CAMPBELL

Thomas Campbell was editor of the *New Monthly Magazine* from 1821 to 1830, and during these years contributed numerous poems to the publication. These bits of verse usually were signed with his name, but in a few instances this was not the case. His biographer William Beattie, in giving a list of the poems by Campbell in the magazine during 1821 and 1822, makes the specific statement that some other pieces by him appeared in these numbers of the periodical, but were not acknowledged.<sup>1</sup> Now, if we examine the volumes during these two years, we discover four poems signed *C*. If we continue our search, moreover, through the remaining years of Campbell's editorship, we find seven other poems appearing at intervals with the same signature. Now of these eleven poetic waifs, some have been claimed elsewhere for Campbell. Beattie admits that *Florine* (1830)<sup>2</sup> is by the poet and he adds that it was published with his name in an annual.<sup>3</sup> Again, *The Farewell to Love* (1829),<sup>4</sup> though not acknowledged originally, was included during Campbell's life time in the London edition of 1840, showing that the author was at last willing to claim it as his. Finally, the *Lines Written in Sickness* (1822),<sup>5</sup> though not in this volume, is to be found in some other editions (e. g., Baltimore, 1833), a fact indicating that though the author did not approve of the work thoroughly, he must have signed his name to it somewhere, as for instance, in an annual. Now since three of these eleven pieces are surely by Campbell, it seems only natural that the other eight having the same signature *C* are likewise his. I shall characterize them briefly, indicating how far they resemble his acknowledged pieces and in what ways, if any, they are different.

<sup>1</sup> II, 412, of W. Beattie, *Life and Letters of Thomas Campbell*, 3 vols., London, 1849. This book is the original authority for the poet's life since Beattie, who knew Campbell personally very well, received from him all the letters, notes, and other information to make the biography authoritative.

<sup>2</sup> The *New Monthly Magazine*, XXIX, 336.

<sup>3</sup> Beattie, III, 70.

<sup>4</sup> The *New Monthly Magazine*, XXVI, 490.

<sup>5</sup> *Id.*, IV, 199.

A *Song* (1822)<sup>6</sup> of thirty lines beginning *Must I drink a health to thee* describes the superiority of the poet's lady to the majority of his friends. It is typical of Campbell's love verse in running smoothly and being pretty, though conventional, and it is quite the equal of his usual amatory pieces. *The Fragment from My Pocket-Book* (1822),<sup>7</sup> a work of ten lines, is the dedication to the poet's lady and to the moon of what was evidently going to be a long poem. It is printed on the same page of the magazine as the *Lines Written in Sickness*, and the two pieces are extremely alike in tone, though neither resembles Campbell's other productions much. The mood of both is more strongly romantic than is usual with him and somewhat resembles that of Keats, though of course we can not assume any influence. Presumably Campbell is trying his hand at a new type of verse, but the result is only moderately successful. Another *Song* (1822)<sup>8</sup> of eight lines beginning *In my heart Love has built him a bower* is like Campbell's usual amatory verse in being musical and pretty. It has, moreover a note of humor in the fancy that Love is asleep in the poet's heart and must be awakened by having his nose tweaked by the lady. Thus it perhaps resembles *When Love came first to Earth* more than any other of his acknowledged poems. Again *A Foreign Soldier's Farewell to his English Mistress* (1823),<sup>9</sup> a piece of sixteen lines, is characteristic of Campbell in combining sentiment with some degree of vigor, but the result is not remarkable as literature. A *Song* (1823)<sup>10</sup> beginning *Oh how hard it is to find*, a poem of twelve lines lamenting the fate of lovers whose ladies are false to them, is not at all noteworthy in thought, but is fairly graceful in manner and has Campbell's usual note of sentiment. Another *Song* (1825)<sup>11</sup> of twelve lines beginning *Whither wilt thou roam—ah, whither*, is a lament for a faithless lover and is slightly better than the preceding poem. Its merits are of the same order,—that is, it is graceful and pretty in sentiment, but is lacking in real feeling. *A Family Group* (1827),<sup>12</sup> a poem of forty-six lines in heroic couplets, is a description of a stately old man and his wife with their lovely daughter all sitting in an

<sup>6</sup> *Id.*, IV, 163.

<sup>7</sup> *Id.*, IV, 199.

<sup>8</sup> *Id.*, IV, 454.

<sup>9</sup> *Id.*, VIII, 76.

<sup>10</sup> *Id.*, VIII, 568.

<sup>11</sup> *Id.*, XIV, 379.

<sup>12</sup> *Id.*, XIX, 183.

elegantly decorated room. Though not at all noteworthy, the production is fairly creditable. It resembles parts of an acknowledged poem of the next year entitled *The Departure of Emigrants for New South Wales*, since both use the heroic couplet and both give detailed descriptions of every day life, though the people in *A Family Group* belong to a higher social class. Finally *The Course of the Prophecy* (1829)<sup>13</sup> is an account in thirty-four lines of the predictions of Christ's coming. It is unlike anything of Campbell's, but in its use of blank verse and its general trend of thought suggests that he was attempting an imitation of Milton. In particular the influence of Milton seems clear in the lines:

it [the heavenly voice] was borne along  
From Lebanon to Carmel and throughout  
Sandy Judea to the purple shores  
Of Tyre (now ruin'd) by the silver sea.

Thus the poem shows that Campbell was at this time interested in a meter which he was to use two years afterward in one of the best of his later works, *The St. Leonard's Lines*. In this second poem, however, he abandoned Milton and chose a new poet as his master.

No one of these eight poems can be considered of striking merit, but many of them are fairly graceful and pretty, and several are quite as good as some of the acknowledged works. Six of the eight are similar in mood to others of Campbell's poems. The other two, *The Fragment from my Pocket-Book* and *The Course of the Prophecy*, are significant in that they indicate a reaching out for something new. The acknowledged poems during the 1820-1830 period often indicate a similar tendency, and thus we can clearly see that during these years Campbell was experimenting in handling types of poetry that he had not essayed before.

ALBERT MORTON BIERSTADT.

*University of Wisconsin.*

---

<sup>13</sup> *Id.*, xxv, 80.